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## Transformation Inward Out

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## Transformation Inward Out

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Keywords: Patternmaking, Couture techniques, Sustainability

**Contextual Review and Concept:** The contextual review for this design originated from the investigation of Rickard Lindqvist *Kinetic Garment Construction Theory* and his Shirt/Sphere design. Lindqvist theory is a method of garment construction that instead of using a traditional construction method of working inward by considering fabric or pattern first, Lindqvist method works from the body outward. In keeping with his theory, movement of the wearer's legs and interaction with the fabric were considered with this design. (Lindqvist, 2016) This project evolved into a design that features a skirt that originates from the underside of the dress to transform from long to short. Review of transformative design reveals that they not only transform from long to short but can also grow, change, renew, re-figure, reform, or re-structure, (Loschek, 2009). Transformable garments involve technologies that can convert them into different styles or silhouettes, thus reducing the need to purchase new garments and extend the garment's lifecycle. (Fletcher, 2008)

The *Transformation Inward Out* garment is the result of reviewing innovative construction design and pattern making with a further focus on increasing the value of the garment by encouraging extended usage. From red carpet award ceremonies to same day television appearances, celebs are wearing fabulous fashion but only for a one-time appearance. The garment will not to be worn again in today's competitive social media scrutiny. Fast fashion and overconsumption have been major trends for over a decade, introducing negative influences to our environment, economy, and society. More designers and consumers have sought new ways to enhance sustainability. (Fletcher, 2008; Locker, 2008) The *Transformation Inward Out* garment can change its style both the length and silhouette so it can be worn in different ways and at various venues. Transformable garments have great potential to prevent and minimize waste in a product's lifecycle by encouraging consumers' natural engagement in sustainable fashion acts. (Fashion United, 2015)

**Aesthetic Properties and Visual Impact:** This design follows the idea that expression is intertwined with aesthetics. That the consumer wants a garment that conveys a particular message and is attractive, that a sense of beauty is obtained from the garment. The conceptual process for this design took into consideration the elements of design and applying the design principles to enhance the body structure, physical coloring and body movement. (Lamb and Kallal, 1992) Two complimentary fabrics were chosen, a solid gold silk and cream-colored background with geometric gold and grey motifs. The dress is constructed from the patterned fabric and along with the princess seams it gives the wearer a tall, lean appearance. To create balance the top portion of the skirt is in the solid gold fabric. This gives a nice contrast to the dress that highlights the buttresses. The pattern fabric is repeated on the lower skirt layer to enhance the pie-shaped details where the top and bottom skirt intersect. The solid gold fabric is repeated at the top of the strapless neckline to draw the viewer's eye to the wearer's face. This attention to detail provides aesthetic value and adds visual impact.

**Process, Technique, and Execution:** An investigation and dissection of Lindvist's sphere shirt was conducted by executing numerous trials on a half-scale dress form (reducing the yardage of muslin

needed). The process evolved from a skirt that could be transformed from a short version to a long version to a strapless gown that featured a complex skirt drape of intersecting and pie-shaped pieces that transformed from a short skirt with flying buttress-like structures extending from the top of the skirt. The front of the skirt was shortened to add interest. A version of each variation was sketched generated from the final half-scale muslin. Draping muslin onto the full-scale form created pattern sets for the bodice. The half-scale skirt drapes were doubled; muslin cut, draped onto the full-scale form, and adjustments were made and then patterns were drafted (nineteen pieces in all). Once the fabric was cut, couture construction and hand sewing techniques were used to assemble the final garment. To support the strapless bodice, a foam understructure was built into the bust area and channels were sewn into the lining along the princess seams to feed plastic boning through the channels. The patterned fabric of the dress and the top part of the skirt were underlined with a lightweight poly-cotton to give the desired shape to the dress and volume to the top part of the skirt. The patterned bottom skirt was underlined with crinoline to create the desired volume. Horsehair was placed on the inside seam of each buttress for support. The lower skirt was attached to the bottom of the dress inside out and brought out and up. Then, the upper skirt was attached to a facing that when fastened sits on the hip below the waist. The skirt can be dropped and hooked to the lower part of the dress to create the alternate look.

**Cohesion:** This garment takes into consideration the elements of design and applies the design principles to enhance the body structure, physical coloring and body movement. (Lamb and Kallal, 1992)

*Transformation Inward Out* embodies the creative process from the concept development to include the inspiration, color story, silhouette, and line and design.

**Design Contribution and Innovation:** *Transformation Inward Out* went from a concept that morphed from Lindqvist's sphere shirt into a design that addresses sustainability concerns through transforming into two "looks". Unique in the ability to free the wearer's leg movement by the skirt originating from the bottom of the dress and turning up and out to create two separate "looks".

**Materials:** Top skirt fabric, dress band, and lining: 100% Silk Charmeuse; Dress shell and bottom skirt: 70% Polyester 30% Rayon; Dress and top skirt underling: 70% Polyester 30% Cotton; Bottom skirt underlining: Crinoline 100% Nylon  
Completed: May 2017

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